

LURLINE.

Grand Romantic Opera.

WORDS BY

E. FITZBALL.

MUSIC COMPOSED BY

WILLIAM VINCENT WALLACE.

SINGER'S COPY, IN THE ORIGINAL KEYS.

ACT I.		Cts.
Overture.....		75
No. 1. INTRODUCTION. RECITATIVE AND ALLEGRO— Rhineberg. Idle spirit wildly dreaming	75	
No. 2. CHORUS OF NAIADS.....	50	
No. 3a. ROMANCE—Lurline. THE SPELL—Flow on, flow on silver Rhine.....	50	
No. 3b. RECITATIVE AND DUO—Lurline and Rhine- berg. What does she say?.....	25	
No. 4. ROMANCE—Lurline. Night Winds.....	75	
No. 5. CHORUS—Sail! sail! on the midnight gale	60	
No. 6. DUET—Ghiva and Rudolf. Oh! Rudolf, haughty Rudolf, tell.....	50	
No. 7. TRIO—Ghiva, Rudolf and Baron. I see by the gray of the sky.....	40	
No. 8. CHORUS—Drain the cup of pleasure.....	40	
No. 9. SOLO AND CHORUS—Rudolf and Chorus. By my birth a nobleman.....	40	
No. 10. SONG—Rudolf. Our bark in moonlight beam- ing.....	40	
No. 11. FINALE TO ACT I—Lurline, Rudolf, Chorus	75	
ACT II.		
No. 12. INTRODUCTION—Chorus of Sprites, and So- los. Lurline and Rhineberg.....	50	
No. 13. CHORUS—Female voices and dance. From his palace of crystal.....	35	
No. 14. RECITATIVE AND AIR—Rudolf. Sweet forms that on my dreamy gaze.....	50	
No. 15. BRINDISI—Lurline. Take this cup of spark- ling wine.....	25	
No. 16. QUARTETTE AND CHORUS—My rage, my rage beware.....	35	
No. 17. DRINKING SONG.—Gnome. As in the cup Cts. the bead flies up.....	50	
No. 18. BALLAD—Ghiva. Gentle Troubadour.....	40	
No. 19. HUNTING CHORUS. Come away to the chase	50	
No. 20a. RECITATIVE AND BALLAD—Rhineberg. A fa- ther's love.....	40	
No. 20b. Rhineberg and Gnome. Suspicion tortures me.....	25	
No. 21a. CHORUS. Ave Maria.....	40	
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No. 22. FINALE TO ACT II—Lurline, Rudolf and Cho.	1.25	
ACT III.		
No. 23. INTRODUCTION.....	30	
No. 24. RECITATIVE AND BALLAD—Rudolf. Home of my heart.....	50	
No. 25. CHORUS. Gold and wine cure every care.	60	
No. 26. DUET AND CHORUS—Ghiva, Rudolf and Chorus. Lady, let this arm sustain thee.....	50	
No. 27. GRAND SCENA—Lurline. Where art thou, Rudolf?.....	75	
No. 28. SCENA—Liba, Lurline, Gnome and Rhineberg. Love's fatal passion of the earth is thine.	30	
No. 29. QUARTETTE, (Unaccompanied)—Lurline, Liba, Rhineberg and Gnome. Should the world with sorrow try thee.....	35	
No. 30. CHORUS AND BALLET—Now with joy each bosom beating.....	30	
No. 31. GRAND DUET—Rudolf and Lurline. Oh Lur- line, my Naiad Queen.....	75	
No. 32. FINALE TO ACT III.....	60	

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WARREN,

STEREOTYPER,

43 Centre, N. Y.

GRAND DUET.

RUDOLPH.

LENTO. Dolciss.

No. 31.

Oh! Lurline! my Naiad Queen! This heart is wand-'ring still with thee; Despitethis gay and gol - den scene, Thy coral cave, thy bower green, My happier home, my happier home.... would be! Lurline I

sigh... for thee; Lur-line I sigh for thee.

Rudolph! Rudolph! Ah! that voice! 'tis Lur.

Clar. Fl. Cor ni. Meno Mosso.

ALL? NON TROPPO. LUR. *p* RUD. *f*

Fl. Clar. *p* Viols. Basses.

200
MENO ALL.º E CON GRAZIA.

line. Can it be that thou art

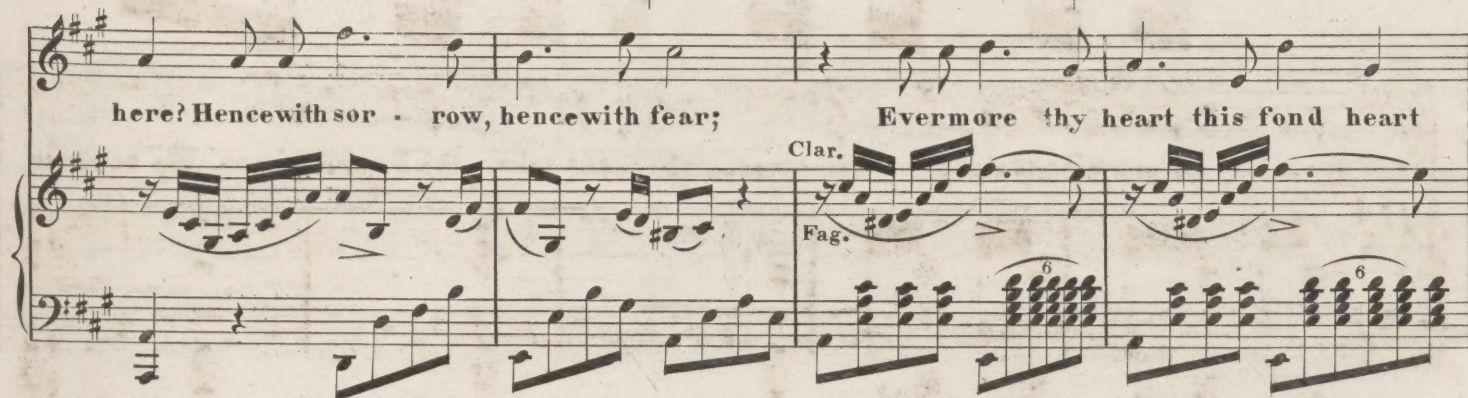
ff

Celli. p



here? Hence with sor - row, hence with fear; Evermore thy heart this fond heart

Clar. Fag.



near, Thou with joy shalt now remain, We'll ne - ver part a - gain:

Violini. Corno. Corno.



No! no, we'll ne - ver part a - gain, Evermore this fond heart near

Violini. Fl.

p p



Thou with joy, with joy shalt now re - main, No we'll

p f



LUR.

ne - ver part a - gain. Nay, res - tore that charmed ring Given

Violini. Fl. Ob. *p*

ff *pp*

ere we par - ted last, Yes, back to mem' - ry

Dolce.

pp

let it bring All the sweet dream, the sweet dream of the

Rall.

Rall.

In Tempo. RUD. Inquieto.

past. Said'st thou - that ring - that ring restore?

p

LUR.

Pledge of thy truth, pledge of thy truth! It would I see once more.

p

Rud.

By our days of hap - pi - ness, Truly in anguish I con - fess Thy

Rall. **LUR.** **RUD.**

ring no longer I pos - sess 'Tis gone, alas! 'tis lost. Lost? 'Tis lost, yes, a rival's jealous

Colla Voce. *f* *p*

art To the sacred gift a - part, And despite this tortur'd heart, In yon waves the treasure

mf *p*

LUR.

cast. False one, give me back my

p *fp* *8va*

Cello. Fl.

troth Take thine own thy so - lemn oath, Since those

8va *8va* *8va*

4444 Cello. Fl.

vows, once dear, once dear to both Thy false - hood hath des - troy'd.

mf *p*

False one give me back my troth, Take thine own thy so - lemn

f *p* *8va.*

oath, Since these vows, once dear to both Thy false - hood hath des -

troy'd Give me back my sky of blue, Tran - quil ere thy

Dolce. *pp*

face I knew; And teach oh! teach . . . me to re - new The

Violin. *pp* *Con Grazia.*

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Con Tristezza.

peace I once en-joy'd Oh! teach me to re-new The

pp

peace I once en-joy'd Vengeance I could o'er thee shed,

p *f* *8va* *8va*

Pic. Fl. &c.

Draw down tempests on thy head, With one fierce look strike thee

8va

dead; But thy pun-ish-ment is near. Ah! what say'st thou? Friends most

Rud. *Lur.*

ff Vivo. *p Tranquillo.*

Cello.

lov'd will thee be-tray, Seek to take thy life a.

way. Love, hope, pi-ty, all de-cay From hearts when in - sin -

p *Rall.* *pp* *Decres.*

RUD. Con Disprazione.

cere. Ah! what hear I? mi - se-ry! Pi-ty, friendship, love, de-nied

p *Corni.* *Viola.*

Lost to thee oh! a - go-ny! Come death my cruel doom de-cide.

Celm.

Self de-vot-ed at thy feet A - ton - ing let me lie . . . Ah!

Rall.

fa - ted no more thysmile to meet Nought is left me but to die Ah!

p

fa - ted no more thy smile to meet, Nought is left me but to die. Thus Lur.

line for thee I die! Yes, Lur - line for thee I

Stringendo.

LUR. RECIT. Ad Lib.

die. Stay, stay thy hand, forego des - pair, Tho' from thee

Poco più lento *in Tempo.*

friend - ship wealth es - trange, Thou still hast left thy fate to share, A

8va. *Fl.* *Clar.* *Corno.*

ANDANTE NON TROPPO.
Con Passione.

heart that falsehood ne'er can change, For oh! I love thee, I

Colla Voce. *pp* *p* *Clar.* *Cello.*

loveth thee still, I love thee still, And thus my pledge of truth, and

thus my pledge of truth restore. May it thy breast with

Viols.
Cello.

rap . . ture fill, But guard it, ah! guard it,

Celli.

p

Timp.

guard it bet-ter than be-fore. Ah! Thou lov'st, thou lov'st me, thou

Rud.

Violins.

Colla Voce.

p

lov'st me still, my life, my soul! Thus at thy feet be- hold me

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Con Passione. *Ad Lib.*

fall, Thus at thy feet behold me fall, behold me fall.

pp *Tenor e Cello.*

LUR. Dolciss. *RUD.*

Yes I love thee, I love thee still, Yes, yes, I love thee

Anguish no more my life control, She loves me still,

Clar. p *Fag.*

still, I love thee still I love, I love thee

She loves me, yes, she loves me, that re-pays for all, She loves me

Cresc. ff *p* *pp* *pp*

Dolciss. *Ad Lib.*

still, I love thee, I love . . . thee still

still, She loves . . . me still

Fl. Leggieriss. *Viols.* *Viol. Fl. Dim. Cello.* *Ob.*

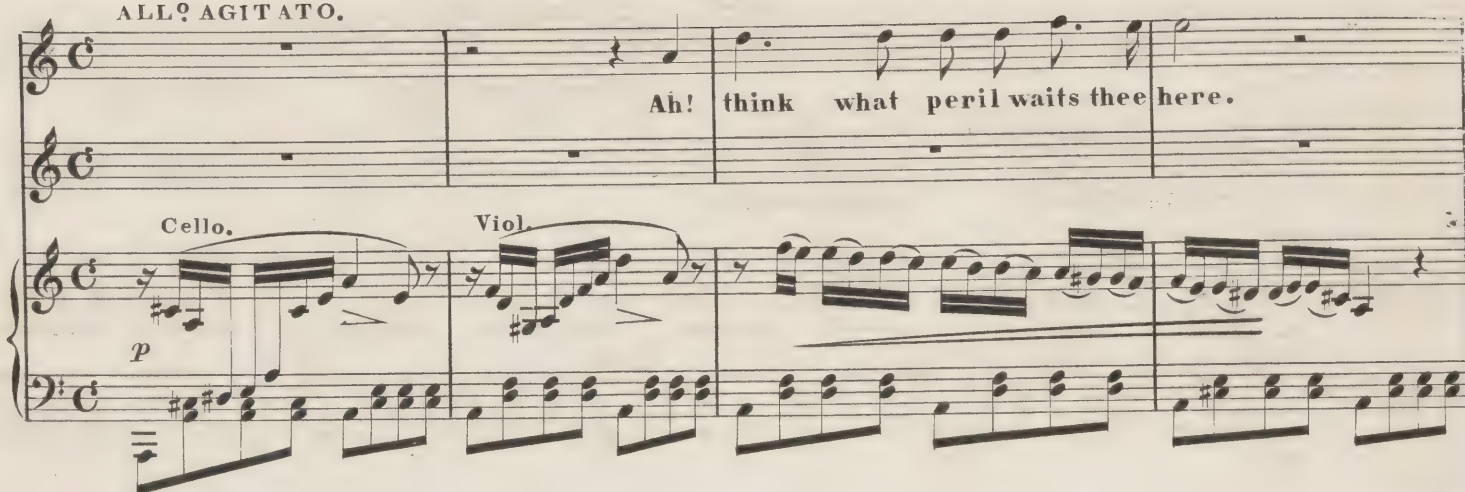
ALL^o AGITATO.

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Ah! think what peril waits thee here.

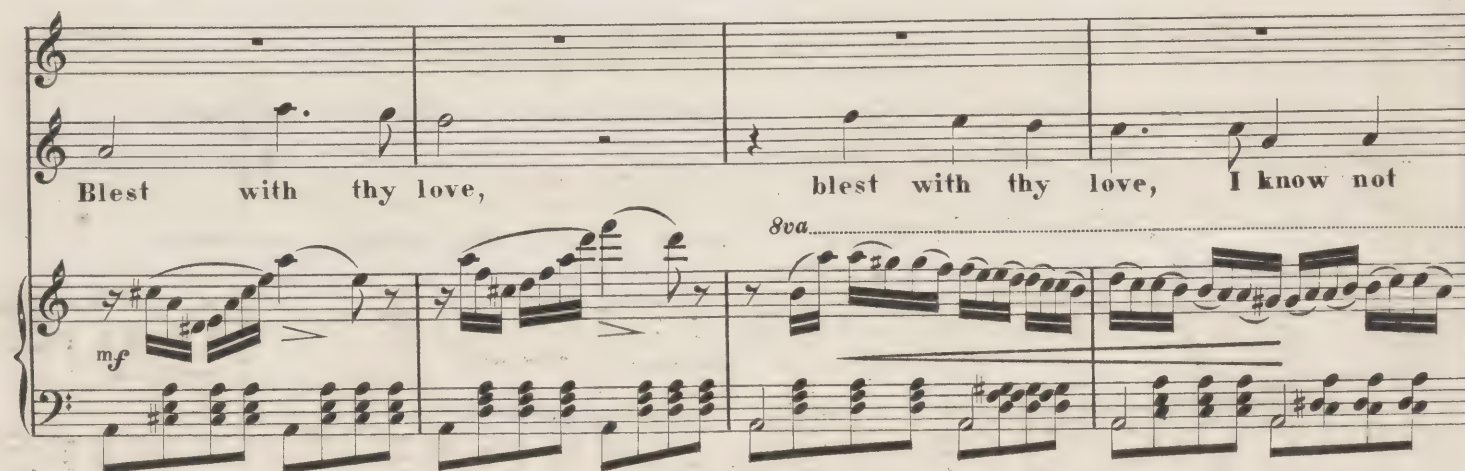
Cello. Viol.

p



Blest with thy love, blest with thy love, I know not

mf *8va*



Ah! think what per - il waits thee here.

fear, I know not fear

8va



MENO MOSSO.

... In Estasi

Wemeetagain, - nomoretotopart;

F1.Ob.Cl. Fag e Corni.

ppp Una Corda. *Ped.*

ff



Delicato.

Love's garland binds us heart to heart,

Our golden hours of truth restored

8va.

Ped. *Ped.* *Ped.* *Ped.*

Rall. Un Poco.

And peace and joy their smiles, peace and joy their smiles accord,

And peace and joy, yes, peace and joy their smiles accord,

8va.

Ped. *Ped.* *Ped.* *Ped.*

Rall. Un Poco. *Corno.* *p*

Animato.

Ah! Bliss o'erflows each

Bliss o'erflows each beating heart, Yes! we meet no more to part.

Cello. *mf*

Brillante.

beating heart, We meet no more, no more to part, we meet a gain

Ah we meet a gain

8va. *f*

no more to part; Our golden hours of truth restor'd, Love's garland binds us heart to

no more to part; Our golden hours of truth restor'd, Love's garland binds us heart to

8va

ff

heart, And peace and joy . . . their smiles ac-

heart, *8va* And peace and joy . . . their smiles ac-

cord.

cord.

Vibrato. *Rall. un poco.*

ff

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Teneramente. *p*

Con Amore. *p*

Dolciss.

We meet a gain, Our golden hours of truth re.

We meet a gain no more to part, Our golden hours of truth re.

pp *Corno.*

Brillante *f*

stor'd Ah! . . . ah! . . . ah! we

stor'd, Ah! blisso'er flows each beating heart We meet no more to

meet a . . . gain no more to part, no more to

part, no more to part, we meet a gain no more to

Viol. *Fl.* *Viol.* *Fl.*

part, no more to part.

Poco Rall.

part, no more to part.

Viol. *Poco Rall.* *ff* *Ped.* *ff* *8va* *ff* *

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LURLINE.
GRAND ROMANTIC OPERA,
By WM. VINCENT WALLACE.

ACT I.

COUNT RUDOLPH, an extravagant young nobleman, residing in an antique castle on the banks of the Rhine, having dissipated his patrimony among his graceless followers, proposes marriage with GHIVA, the daughter of a neighboring Baron, thinking thereby to replenish his coffers. The young lady's father, however, is nearly as poor as the Count, and hopes that the union between GHIVA and this young nobleman will the better enable him to support his own estate. An explanation soon puts an end to the treaty, and the hand of the suitor is rejected.

Previous to this rupture, LURLINE, the Nymph of the Rhine, who, by her enchanted harp and song, lures vessels to destruction in the whirlpool of the river, has seen COUNT RUDOLPH in his bark, and fallen desperately in love with him. Accordingly she presents herself to the Count at a wild banquet, (the last that he and his companions have determined to hold in the old castle), and surrounding him by spells, places a magic ring on his finger, and disappears. On recovering his reason, the count has become enamored of the beautiful Water Queen; the notes of her bewildering voice and harp attract him to the Rhine; he embarks, despite all interference, is engulfed, and supposed to perish.

ACT II.

Opens in the coral cave, under the waters, inhabited by LURLINE and her nymphs, in which, by virtue of the talismanic ring, RUDOLPH is enabled to exist. His followers are seen in a boat, singing a requiem for the loss of their chief, by which he is so affected, that he urgently desires to return to them for a short time. LURLINE consents to his departure for three days, and agrees to await his return on the summit of the Lurlei Berg, at the rising of the moon on the third evening. To augment his happiness, she prevails on her father, the Rhine King, to grant him a cargo of wealth, with which he embarks in a fairy skiff, leaving LURLINE in dread of the nonfulfillment of his promise.

ACT III.

On returning to his companions RUDOLPH discloses to them, and to the Baron and his daughter, the secret of his almost inexhaustible wealth. This produces a great change in the disposition of the latter. The Baron once more courts the Count's alliance, while GHIVA, finding his heart engaged to LURLINE, and fearing to lose her now wealthy former suitor, contrives to steal LURLINE's enchanted ring from his finger, and cast it into the Rhine.

In the mean time, LURLINE, inconsolable in the absence of the young Count, sits singing her laments to the chords of her harp, nightly, on the edge of the Lurlei Berg, where a Gnome, in the service of the Rhine King, brings her the plighted ring, in token of her lover's infidelity. Distracted with grief, LURLINE resolves to upbraid him for his perfidy, and visit him with her vengeance.

The old mansion on the Rhine is now the scene of great festivity; but in this gay and gorgeous revel the rich Count is the least happy of his numerous and joyous guests. His heart is away on the Lurlei Berg, with his lovely and faithful LURLINE, but he dares not present himself before her without his lost ring. LURLINE appears to him when alone, and demands the ring. A scene of reproach here takes place, ending by her denouncing the treachery of the companions in whom he most confides. They, grown envious of RUDOLPH's wealth, had plotted to destroy him, and to plunder the castle. Their plan is overheard and hastily communicated to the Count by the ever-listening GHIVA and her Father, who importune him to instant flight. The assassins are at hand—RUDOLPH prefers death at the feet of LURLINE. The assassins approach, when LURLINE's affection returning in full force, she seizes her harp, and by the *spell of music*, causes their destruction, and effects the preservation of her penitent lover.